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main texts in parallel columns, the supplementary extracts, and the critical foot notes. In all these Mr. Plummer displays accurate scholarship and sound judgment, while the Clarendon Press *imprimatur* means the usual perfection of mechanical execution. The introduction touches briefly and well the MS. sources of the text and the general historic outline of the period.

We have, however, a few corrections to note in the glossary: insert '*abisgod* see *abysgian*'; *accennedness*, *anness*, *baernett*, *bliss*, *gelicness*, *gescyldness*, *gepwaærness*, *gewinn*, *gewiss*, *gewitness*, *sibsumness*, *pwaærness*, omit final letter in accordance with 'Cook-Sievers', p. 127-128; insert *Aduent* (863), *aeteowian* ['v. *aetywian*'] *ana*. 'alone, 972, 978,' *daelf* 'dike 963,' *dun* 'sf. hill,' *Iglea* referred to under *Aeglea* yet omitted, *laefan* 'wv. leave,' *ungepwaærnes*, see *unpwaærnes*; *aloð*, strike out 's. ealo' and read 's. indecl. *ale* 852 E'; *béntigðe*, after 'prayer,' add 'successful'; *daédbót* is rather 'repentance, penance'; *éa*. definition, 'river, stream' omitted; omit *ealo* which is not nom. of *aloð* as per Cook-Sievers' 282, N. 2; *gemana* should precede *ge-mannian* just as *Stánford*, *stánweall*; *purfan*, *purh* and; *wisdom*, *wise*.

Either of these works would form admirable material for early instruction or parallel reading; but, in all fairness, we must give the palm to the book of Mr. Plummer for scientific accuracy, critical acumen and intelligent perception of the beginner's needs. The price too is in its favor; it costing but three shillings to the other's five.

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GOTHIC PRIMER.

A Primer of the Gothic Language, with Grammar, Notes, and Glossary, by JOSEPH WRIGHT, Ph.D., Deputy Professor of Comparative Philology in the University of Oxford. Oxford: At the Clarendon Press. 1892. 12mo, pp. 247.

Dr. Wright's 'Gothic Primer' is the third in a series of Germanic primers by the same author (Cf. MOD. LANG. NOTES, vol. iii, pp. 203-204, and vol. v, pp. 53-54). It is by far the most

scholarly and most complete of them, going really beyond the scope of a mere primer; the phonology alone fills sixty-five pages.

That the treatment of the subject is based on scientific principles and embodies the latest results—as far as they are touched upon—was to be expected of the translator of Brugmann's 'Comparative Grammar.' The first part contains the Phonology of the Gothic language (pp. 2-66); is very carefully done, clear and precise, and well-suited to lead the beginner safely through the labyrinth of Primitive Germanic phonetics. A few additions would have made this section complete even for the advanced student, who will especially miss in this book a historical treatment of the *ablaut*. Grassmann's law ought to have been stated; so much the more so as some illustrations in Greek and Sanskrit are given that cannot be understood by the beginner without a knowledge of the cause of these exceptions. (Cf. p. 48.)—P. 15. Why not print sonant nasals and liquids *ŕ*, *ŕ̃*, *ŕ̄*, *ŕ̅*, instead of *l*, etc.?—P. 19, *ŕ* (Lat. *or*, Gr. *αρ*, *ρα*) is said to have become *ur*; *ŕ* (Lat. *ol*, Gr. *αλ*, *λα*) > *ul*, *lu*. For *lu* no example is given. Beside *ur*, *ru* ought to have been mentioned; cf. Skr. loc. plur. *bhrātṛ-ṣu*, Gothic *brōþru-m*.—P. 64, § 139, section 3 should read: "ð became þ after vowels, both finally and before -s."

The *accidence* (pp. 66-126) is a simplified presentation of the corresponding part in Braune's 'Gotische Grammatik.'—P. 93, *fidurragineis*, 'tetrarchate,' which occurs only in Luke iii, 1, as dat. sg. *fidurraginja* had better be given as neuter, *fidurragini*. Misprints occur on p. 103, *haitáu*, instead of *haitáu*; and p. 104, note i: *nēm-eiwa* for *nēm-eiwa*.

Chapter xv (pp. 127-139) contains an outline of the syntax, tolerably complete for a primer; it is mostly drawn from Douse's 'Introduction to the Gothic of Ulfilas.'

After a concise account of the life of Ulfilas, the extant MSS., and a bibliography of the most indispensable works on Gothic, follow fifty-four pages of text, taken from the eighth edition of Heine's 'Ulfilas'; the diphthongs and quantities are marked throughout. In the Notes care has been taken to elucidate difficult constructions by references to the Greek text. A short chapter on Gothic spell-

ing and the pronunciation of Greek proper names and loan-words completes the volume.*

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Le Rime di Tullia D'Aragona Cortigiana del Secolo xvi. edita a cura e studio di Enrico Celani. Bologna: Romagnoli Dall'Acqua, 1891. 8vo, pp. lxiii and 199. (*Scelta di Curiosità Letterarie.*)

FROM the view-point of morals, the picture which the life of Tullia d'Aragona presents to us, as depicted by Celani in this volume, is by no means an edifying one. If the beginning of the sixteenth century in Italy was, on the one hand, a period of great culture and mental activity, it was, on the other, stained by the deepest vices. It was in lyrical poetry above all things, the age of the *Petrarchisti*,—Petrarch was the idol before whom the *rimatori* of the sixteenth century prostrated themselves, and beside the ideal, platonic love of the *cantor di Laura* these poets sang "at the same time and in the same manner the love for the *cortigiana*." The warped moral character of this period of the Italian *rinascimento* is thus strikingly characterized by Gaspary:¹

"L'Amore platonico per dame altolocate, il quale vive piu nella fantasia che nel cuore, quando non è del tutto una finzione di moda, e l'amore per la cortigiana cantano codesti poeti nello stesso tempo ed alla stessa guisa. Bernardo Tasso celebra Ginevra Malatesta e Tullia d'Aragona; il Molza, Camilla Gonzaga e la spagnuola Beatrice. Questa mescolanza dell'affetto sensuale e dello spirituale, questa mancanza di scrupoli per macchie morali, sono caratteristiche del tempo, e la dama virtuosa stessa non se ne scandalizza punto. In un sonetto (*Molza, che al ciel*) Vittoria Colonna parla al Molza della sua Beatrice; nondimeno è pur da osservare, che ella loda non già la persona cantata, etc."

*The reviewer has had a Gothic grammar in preparation for some time, but frequent interruptions have delayed its appearance. As far as the MS. is ready, it follows the plan of Wright's 'Primer' so closely that its publication in this form seems superfluous. He would gratefully receive the opinions of his colleagues as to the merits of the 'Gothic Primer' as a working text-book in our universities, and any suggestions as to changes and additions which would serve to make the book more complete and perhaps better suited to the wants of American students.

¹ 'Storia della Letteratura Italiana' di Adolfo Gaspary, trad. da Vittorio Rossi. Torino: Loescher, 1891. Vol. ii, part ii, p. 132. The best account of Tullia d'Aragona will be found in the same volume, pp. 136-160.

That in such an age, a courtesan should receive the homage of poets and men of genius, need cause no wonder, for the story is an old one. Celani has well said: "These (men of letters) were then as now, and as perhaps unfortunately they will always be, richer in genius, in madrigals and in epistles than in money." Antonio Brocardo wrote in praise of the *cortigiane*, Varchi exalted the *Aragona*, Michael Angelo Buonarroti, *Faustina Mancina*; and Niccolò Martelli, *madonna Salterella*. But to us it must seem a strange spectacle that the Marchesa di Pescara, whom the world has always considered a very paragon of womanly virtue and nobility of soul, should consider it not unworthy of herself to notice such a person in her poetry; and doubtless Donna Eleonora di Toledo, Duchess of Florence, considered with feelings not unmixed with pride, the dedication of the poems of such a celebrity as Tullia d'Aragona. It is a curious chapter in the history of human frailty—this clinging to one another's skirts in the hope of a transient immortality.

"The barrier which had precluded all women from culture in the Middle ages being once broken, the *rinascimento* led to two opposite extremes;—to a positive and serious culture, on the one hand to license, the result of a misunderstood liberty, which lead, in its turn, as an inevitable antithesis, to the education of the cloister."

The appearance of the *cortigiana* at the beginning of the sixteenth century is discussed at some length by Celani, who thereby justifies the century of its darker moral predecessors. "Lo sviluppo della *cortigiana* . . . viene certamente a smentire l'asserzione che il cinquecento fosse l'età piu feconda di turpi vizii, etc." The *cortigiane* were not long in availing themselves of the culture with which they were surrounded; they vied with the *donne oneste* in learning and refinement, and thus at the beginning of the century, we find beside such names as Vittoria Colonna and Veronica Gambara, two *cortigiane*, Tullia d'Aragona and Veronica Franco.

Tullia d'Aragona was born at Rome, the daughter of a *cortigiane* Giulia Campana of Ferrara and Cardinal Luigi d'Aragona. The year of her birth is unknown, but according to Celani, was probably about 1510. Of her